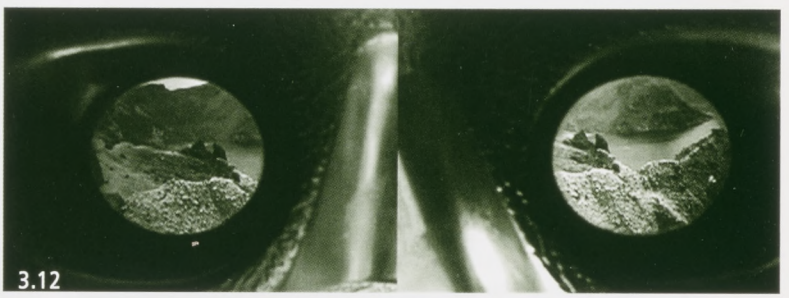

san francisco cinematheque

january - march 2006

THIS SEASON

James Benning
Stan Brakhage
Shirley Clarke
Daniel Eisenberg
Kota Ezawa
Patricio Guzmán
Karla Milosevich
Nagisa Oshima
Lynne Sachs
Jeffrey Skoller
Agnès Varda
Andy Warhol
Soon-Mi Yoo
Activating the Medium
Women of Color Festival
...and more

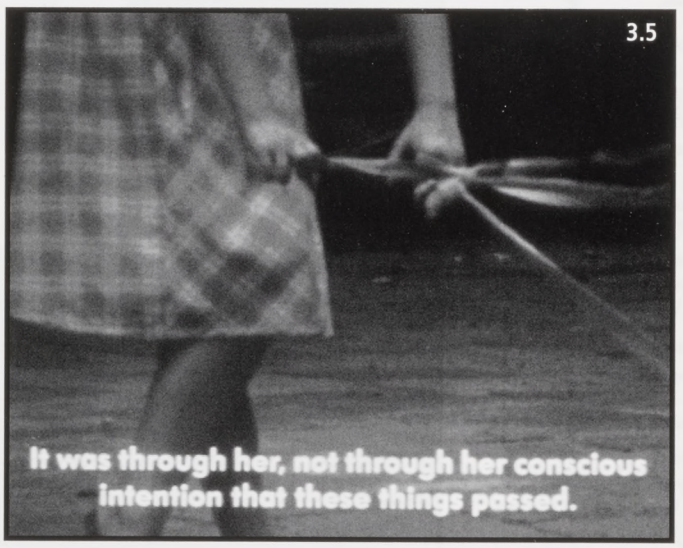

Photo Credits:
2.3 Thornton, *Another Worldly*
3.12 Yoo, *ISAHN*
2.17 Ezawa, *The Unbearable Lightness of Being*
3.5 Eisenberg, *Cooperation of Parts*

www.sfcinematheque.org

san francisco cinematheque
january - march 2006

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—Irina Leimbacher, Artistic Director

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THANKS TO OUR FUNDERS

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Women of Color Film Festival x 2

Screening: Carolyn Faber's *For The Record*, Peter Kubelka's *Poetry And Truth*, Leslie Thornton's *Another Worldv*, and two by Ken Jacobs: *Mountaineer Spinning* and *A Tom Tom*

SAN FRANCISCO
CINEMATHEQUE
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january - march 2006

2.17

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at a glance

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at a glance

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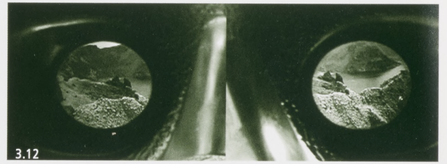

3.12

san francisco cinematheque
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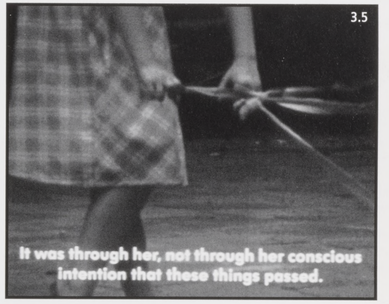

Photo Credits:
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san francisco cinematheque
january-march 2006

Photo Credits from left to right:
3.11 Kim, ***Fasteners***
2.26 Varda, ***Lion's Love***
3.31 Oshima, ***Death by Hanging***

SPECIAL ADMISSION:$10
Friday, January 20 at 7:30 pm, CCA

Presented in Association with Small Press Traffic

Neo-Benshi Night: Move Over Silver Screen
Artists In Person

Around 2003 a confluence of scribblers and flickers brought forth a new kind of film commentary. In *neo-benshi*, movie scenes are projected silently only to be reinterpreted by narrators from the stage. Tonight as part of the 2006 Poets Theater Jamboree an all-star lineup of local poets continues this restoration of theatrical cinema with live overdubbing sessions of popular films. With 7 scenes narrated by Dennis Somera; Leslie Scalapino; Ronald Palmer; Summi Kaipa; Tanya Brolaski; Alan Bernheimer; and Dodie Bellamy, Colter Jacobsen, and Kevin Killian. *(Konrad Steiner)*

Friday, February 3 at 7:30 pm, CCA

For the Record (Catalog of Motion)

These recent works merge history and historical record in varied dances of repetition and release, meditating on the plight of the photographed human subject, suspended in time and fixed on film as ancient insects in amber. Using material drawn from appropriated sources, these films preserve original contexts, uses, and intentions while placing them into vibration and resonance with newer meanings, considerations, and experiences. Screening: Carolyn Faber's ***For The Record***, Peter Kubelka's ***Poetry And Truth***, Leslie Thornton's ***Another Worldy***, and two by Ken Jacobs: ***Mountaineer Spinning*** and ***A Tom Tom Chaser***—a digital-era consideration of his 1969 classic. *(Steve Polta)*

FAME AS FORM – SPECIAL TIMES
Sunday, February 5 at 7 pm and 9 pm, YBCA

Presented in Association with SF Camerawork

Camp: The Factory Responds to Sontag

Susan Sontag wrote "Notes on Camp" in 1964, which put performance of identity on the road to high culture. Warhol's 1965 rejoinder, ***Camp*** features Mario Montez, Gerard Malanga, Baby Jane Holzer, Tally Brown, Jack Smith, and others in a variety show format put on in the foil festooned Factory. Malanga emcees and recites poetry, Tally Brown imitates Yma Sumac, Paul Swan dances, and Smith's over-the-top minimalism is just short of a refusal to perform that implies camp is not a pose or a praxis, but a way of life. Also screening is the short compilation of Screen Tests, ***Four of Andy Warhol's Most Beautiful Women***. *(Konrad Steiner)*

ACTIVATING THE MEDIUM – SPECIAL TIMES, PLACE, ADMISSION
Friday and Saturday, February 10 and 11 at 8 pm, SFAI

The Ninth Annual Activating the Medium Festival

We co-present three programs this year with Activating the Medium, an annual trans-disciplinary festival of international sound art presented by 23five Incorporated, showcasing sound, film/video, and live performance. Friday at 8 pm: ***The Movement of People Working*** by Phill Niblock, ***(un)commonsounds*** by Xabier Erkizia and Dimitris Kariofilis, ***la danse des fous*** by Joachim Montessuis, and the sound/film performance ***I.C. You*** by Laetitia Sonami and Sue Costabile. Saturday at 8 pm: ***Celebration of a Revolution*** by Leif Elggren; ***Waiting 2006 8:0*** by Michael 9; ***Speaker Swinging 1987*** by Gordon Monahan and the sound/video performance ***Ilios***, by Dimitris Kariofilis. Both at San Francisco Art Institute. For complete festival line up, visit **www.23five.org**.

ACTIVATING THE MEDIUM
Sunday, February 12 at 7:30 pm, YBCA

Presented in Association with The Ninth Annual Activating the Medium Festival

Visual Noises: Sound Films by Stan Brakhage

In his development of myriad radical cinematic languages over his long filmmaking career, Stan Brakhage promoted a profound aesthetics which frequently positioned intense silences as ground for his complex and subtle visual compositions. In his interest in non-verbal expression, he was greatly inspired by music and his rare forays into sound filmmaking stand as some of the most unique sound/image statements in the history of cinema. Tonight's program presents a survey of this work, including ***Boulder Blues and Pearls and...***, ***Fire of Waters***, ***Christ Mass Sex Dance***, ***Crack Glass Eulogy***, ***Kindering***, ***"..." (Reel 5)***, and ***Passage Through (A Ritual)***. *(Steve Polta)*

FAME AS FORM
Friday, February 17 at 7:30 pm, CCA

Presented in Association with SF Camerawork

Fame as Form: A Lightness of Being
Karla Milosevich and Kota Ezawa In Person

Some say glamour is the mirror of emptiness. But to others pop is an ethereal substance, though they mold it like plastic. ***Star Exercise*** by Karla Milosevich revives the idle verbal output of Jamie Lee Curtis while ***Badass Supermama*** by Etang Inyang engages Pam Grier's characters as not quite role model. Anne McGuire stalks Mr. Coffee in ***Joe DiMaggio 1,2,3,*** and the pixelvision intimacy of ***Barbie's Audition*** spies Joe Gibbons on the casting couch. ***The Unbearable Lightness of Being*** by Kota Ezawa marks the eternal return of the Kennedy/Lincoln parallel. In 1974, ***Pull Out/Fallout*** by Daniel Barnett turned a James Bond trailer into political commentary. In Bruce Conner's ***Marilyn Times Five*** Monroe poses and repeats "I'm through with Love" while Sid Laverents' ***Multiple Sidosis*** made this amateur a star through form alone. Plus ***Andy Warhol's TV Episode 6*** features Carlene Carter, Pee Wee Herman, Sparks, and Frank Zappa. *(Konrad Steiner)*

NEW RESTORATIONS, TRIBUTE TO SHIRLEY CLARKE
Sunday, February 19 at 7:30 pm, YBCA

Shirley Clarke's 1961 *The Connection*

A dancer/choreographer turned filmmaker, Shirley Clarke was one of the few women making any kind of film in the 1950s and '60s. Her first feature, made after several avant-garde shorts and before her better-known *The Cool World* and *Portrait of Jason*, was restored last year by UCLA from original 35mm negatives. Based on Jack Gelber's play about a group of junkies hanging out in a New York loft waiting for their fix, ***The Connection*** is part beat narrative, part interrogation of documentary form, part portrait of a subculture. Noted for Clarke's innovative camera-choreography, it was banned for its obscenity but won the Critic's Prize at Cannes. *(Irina Leimbacher)*

FAME AS FORM, TRIBUTE TO SHIRLEY CLARKE
Sunday, February 26 at 7:30 pm, YBCA

Presented in Association with SF Camerawork, the Consulate General of France in San Francisco, and Madcat Women's Film Festival

Lion's Love: Varda Responds to Warhol

A "meta-Warhol movie" according to Vincent Canby, ***Lion's Love*** (1969) is the fruit of Agnés Varda's foray into 1960s US pop and avant-garde culture. While Viva (of Warhol fame), Rado, and Ragni (both of *Hair*) are a ménage-á-trois looking for a future in LA, Shirley Clarke, played somewhat unwillingly by Shirley Clarke, attempts to leave behind her experimental work in New York (see *The Connection* above) for a Hollywood career, and Bobby Kennedy is assassinated on television. Varda takes on a few Warhol tropes, but Clarke's uneasy presence and Varda's whimsy shift the tone. The film is playful and witty, blending its fascination with cynicism in this tribute to a `60s American way of life. *(Irina Leimbacher)*

SHADOWS, SPECTERS, SHARDS
Sunday, March 5 at 7:30 pm, YBCA

Making History in Avant-Garde Film: Guzmán's *Chile* and Eisenberg's *Cooperation of Parts*
Introduced and Presented by Jeffrey Skoller

Back in the Bay Area to join the faculty of UC Berkeley, longtime Cinematheque friend and collaborator Jeffrey Skoller introduces two evenings of films discussed in his new book, *Shadows, Specters, Shards: Making History in Avant-Garde Film*. Tonight's program features very different modes of excavating autobiographical and historical memory. In ***Chile, Obstinate Memory***, Patricio Guzmán returns to Chile after 25 years to examine memories of the Allende coup and its horrific aftermath, while Daniel Eisenberg journeys across Europe to revisit his parents' experience surviving the Shoah in ***Cooperation of Parts***. In both, filmmaking becomes a process of mourning and a means of tracing the past's continual resurfacing. Please join us for a small reception and book signing after the screening. *(Irina Leimbacher)*

TWO SHOWS, SPECIAL DAY AND TIMES
Saturday, March 11 at 7 pm and 9 pm, YBCA

Presented in Association with Women of Color Film Festival

Women of Color Film Festival x 2
6 pm reception; 7 pm "seeking same;" 9 pm "tempest tossed"
Curated and Presented by the Women of Color Film Festival, Soon-Mi Yoo and Local Artists In Person

Cinematheque is honored to host the Women of Color Film Festival for a second year with two shows. WOCFF provides a welcome forum for both emerging and established artists from one of the most creative but underrepresented sectors of the film community. The 7 pm program "**seeking same**" revisits the conundrum of displacement, from the distant mountains that divide Korea to an emotional homecoming in the Philippines. These filmmakers, including Soon-Mi Yoo, Tina Bartolome, Kristina Cervantes-Yoshida, and Isabella La Rocca, attempt to piece together missing parts and re-envision universal cycles of beginnings and endings. At 9 pm, in "**tempest tossed**," local and international filmmakers including Marianne M. Kim, Tamara Rahman, Sonali, and Lauren Woods uncover their inner frustrations, taking on burdens in unexpectedly transformative, sometimes tantrum-like ways. From conflicting identities to unsettling ambiguities, we pay homage to the fluidity of circumstances that both separate and intertwine us in the search for self. WOCFF opens at the Pacific Film Archive, Berkeley, March 2-5. For full information: **www.bampfa.berkeley.edu/pfa_programs/women_of_color/**
(Linda Charmaraman, WOCFF)

PACIFIC RIM
Sunday, March 12 at 7:30 pm, YBCA

Presented in Association with Women of Color Film Festival and the Center for Asian American Media

The Gentle but Searing Visions of Soon-Mi Yoo
Soon-Mi Yoo In Person

Korean artist Soon-Mi Yoo kicks off our new series exploring personal and experimental filmmaking emerging from or engaging with the Pacific Rim. Combining aesthetic grace with emotional intensity, the personal with the political, her experimental videos explore Korea's lesser known peripheral histories. Thus ***ssitkim: talking to the dead*** is a moving essay on grieving and the little known role of 320,000 Korean soldiers who fought in Vietnam for the United States and carried out mass civilian killings. ***ISAHN*** uses the stereoscopes placed on North Korean border—where exiled North Koreans can look back at state approved photographs of "home"—to dwell on the difficulties of displacement and the pain of being separated across borders. Also screening: ***faith***, the new ***supplements***, and a work-in-progress. *(Irina Leimbacher)*

Sunday, March 19 at 7:30 pm, YBCA

Presented in Association with San Francisco Jewish Film Festival

States of Unbelonging
Lynne Sachs and Nir Zats In Person

Former Bay Area artist Lynne Sachs comes to Cinematheque to screen her newest cine-essay ***States of Unbelonging***, made in collaboration with her Israeli friend and former student Nir Zats. Intrigued by the life of a young Israeli filmmaker, Revital Ohayon, who was murdered with her two children, Sachs begins a digital correspondence with Zats as a means of exploring the meanings and aftermath of this violent act. Approaching the Middle East conflict through this singular event, the film's layered and multiple images and sounds—of Israel and Brooklyn, of private and public spaces—weave their sensitive and increasingly complex tale through dialogue with Zats and others. *(Irina Leimbacher)*

SHADOWS, SPECTERS, SHARDS: PACIFIC RIM
Sunday, March 26 at 7:30 pm, YBCA

Making History in Avant-Garde Film: Benning's *Utopia*
Introduced and Presented by Jeffrey Skoller

Jeffrey Skoller continues his investigation of avant-garde film's multi-faceted relation to history with tonight's screening of James Benning's ***Utopia***. Visually reminiscent of the "California Trilogy" in its carefully wrought long takes of landscapes—here of Death Valley and southwards, past the Mexican border—*Utopia* "steals" its soundtrack wholesale from Richard Dindo's film about the last days of Che Guevara and his unsuccessful Bolivian campaign. With the intriguing notion of "virtual histories," Skoller examines Benning's piece and its insinuations about the political and topographical history of Southern California as a "complex interplay between events that actually did happen and what can be imagined or desired in relation to them." *(Irina Leimbacher)*

PACIFIC RIM – TWO SHOWS, SPECIAL TIMES
Friday, March 31 at 7 pm and 9:10 pm, CCA

Oshima Double Feature: *Death by Hanging* and *Diary of a Shinjuku Thief*

Nagisa Oshima's films of the 1960s combine incisive political commentary and riveting psychosexual explorations with a radical Japanese New Wave aesthetic. At 7 pm we present his early masterpiece ***Death by Hanging*** (1968), a Brechtian tour-de-force and one of the strongest indictments of capital punishment ever made on film. Based on an actual criminal case, the film tells the story of the execution of a Korean worker found guilty of rape as it denounces the oppression of Koreans in Japan and suggests that murder is the outcome of social repression. At 9:10 pm we screen ***Diary of a Shinjuku Thief*** (1969), a look into the sexual and cultural politics of young Japanese radicals of 1968 through the tale of a book thief/fetishist, with references to Japanese avant-garde theatre, French political writing and cinema (Genet, Godard), and Mohammed Ali. *(Irina Leimbacher)*

1.20 Roxi Hamilton, neo-benshi performance

2.3 Jacobs, *A Tom Tom Chaser*

2.5 Warhol, *Camp*

2.11 Elggren, *Celebration of a Revolution*

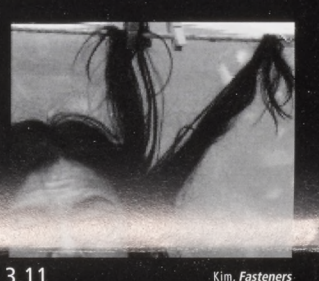
2.12 Brakhage, *Kindering*

2.17 Inyang, *Badass Supermama*

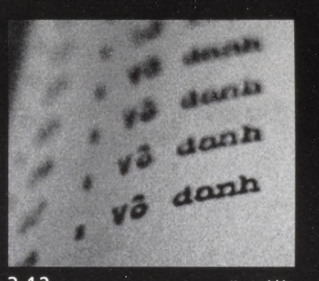
2.19 Clarke, *The Connection*

2.26 Varda, *Lion's Love*

3.5 Guzmán, *Chile, Obstinate Memory*



3.11 Kim, *Fasteners*



3.12 Yoo, *ssitkim*

3.19 Sachs, *States of Unbelonging*

3.26 Benning, *Utopia*

3.31 Oshima, *Diary of a Shinjuku Thief*

SAN FRANCISCO CINEMATHEQUE

YBCA
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701 Mission Street at Third
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CCA
California College of the Arts
1111 Eighth Street at Irwin
www.cca.edu

SFAI
San Francisco Art Institute
800 Chestnut Street at Jones
www.sfai.edu

Tickets (unless otherwise noted)
$8 General, $5 Members, Students, Seniors, Disabled
For advanced tickets at YBCA call 415.978.ARTS
CCA students admitted free to CCA screenings